THE NEW-YORK HISTORICAL SOCIETY QUARTERLY

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CHARLES E. BAKER, *Editor*

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JOHN CHARLES FRÉMONT (1813–1890)

Steel Engraving, 1877, by J. C. Buttre from a photograph by Rockwood

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THE PATHFINDER

by GEORGE A. ZABRISKIE

IN THE churchyards and cemeteries across the nation lies all that is mortal of many valiant men: some marked by monuments, some by headstones on which are the name and a couple of dates, and some to our sorrow not marked at all. One monument, however, erected by the State of New York in the little Rockland cemetery at Piermont, which is across the Hudson from Tarrytown, marks the grave of one whose life and achievements are too little known and have had less than their just acclaim.

John Charles Frémont happened to be born in Savannah, Georgia, on the 21st day of January 1813. His father was a Frenchman from Lyons, his mother a daughter of Colonel Thomas Whiting, a member of one of the "F. F.V.'s," and they were on a tour of exploration through the Carolinas, Georgia, and Tennessee when the birth of John Charles occurred.

This little interruption did not long detain them. Indian hands

were the first to dandle him, and the youngster often heard his mother say how frightened she was at seeing the Indians take him in their arms and pass him about. Of course, Indian atrocities were then frequently talked of, and when a white mother saw some Creek or Choctaw brave take up her infant, her first apprehension was that he might seize it by the leg and dash out its brains against a rock or tree. Thus, without his own volition, John Charles Frémont commmenced his life with Indians—the people among whom so large a subsequent portion of it was to pass.

A little sister and brother to John Charles were born to Mr. and Mrs. Frémont during the next four years—spent mostly in Norfolk, Virginia, but John Charles had hardly attained the age of five before his father took a sudden cold from exposure while hunting and in a few days died. Our boy, after attending school for some time in Norfolk and Charleston, at the age of thirteen entered the law office of John W. Mitchell in Charleston.

Mr. Mitchell was a man of high standing. He took a fancy to young Frémont, invited him to study law and prepare himself to practice it, but after a year or so he quit and shortly thereafter was admitted to Charleston College, where he made rapid progress until he fell in love with a beautiful West Indian maiden whose family, driven from Santo Domingo by the revolution there, had come to Charleston to reside. It was then good-bye to books and study. He "bathed in the Elysium of first love"; no such beauty ever before had presented itself to his imagination, and he was bounced from school!

Nothing seems to have come of this "puppy love"; he never mentioned it—maybe other things crowded it out, like his sister's passing away and his brother's leaving home without informing the family whither he was going. Anyway, Frémont grew more sombre, and he resolved to do what he could to soothe the accumulating grief of his mother's heart, so he opened a school in Charleston and soon won marked success.

All the while, though, his mind was directed toward civil engi-

neering, and it was not long before he was employed upon the survey of a railroad route from Charleston to Cincinnati. To this service he was appointed by General Jackson under an act of Congress (April 30, 1824) which authorized the President to employ two or more skillful engineers on roads and canals of national importance from a military viewpoint or for the transportation of the public mail. Frémont spent some time in the performance of his duty, and the following winter found him making military observations in anticipation of hostilities between the Cherokees and the whites.

In the spring of 1838 he joined M. Nicollet, a scientific Frenchman who had been engaged by our Government to make an examination of the Minnesota country between the Mississippi and Missouri rivers. While absent on this expedition, Frémont received the commission of Second Lieutenant of Topographical Engineers. He says in his memoirs: "The results of our journeys between the two great rivers, suggested the same work for the broader field beyond the Missouri." He saw visions, but first he was to fall in love again—this time for keeps! Miss Jessie Benton, a daughter of Senator Thomas H. Benton of Missouri, was the magnet. She was seventeen; he was twenty-eight, and although the Bentons would have preferred they wait a year, it proved too much.To settle the matter in the simplest way, they found an agreeable Catholic priest and were married October 19, 1841.

Frémont says of his wife: "Her qualities were all womanly and education had curiously preserved the down of modesty which was innate. There had been no experience of life to brush away the bloom. She had inherited from her father his grasp of mind, comprehending with a tenacious memory: but with it a quickness of perception and instant realization of subjects and scenes in their completed extent which did not belong to his: and with these, warm sympathies, a generous pity for human suffering and a tenderness and sensibility that made feeling take the

place of mind." No wonder she has been referred to as "The Immortal Wife"! She certainly was everything good that anybody could say about her.

Evidently, though, Frémont believed that "absence makes the heart grow fonder," because he had no sooner completed the Nicollet map than he was ready for his initial expedition of exploration which was eventually to take in all that territory between the Missouri River and the Pacific. Senator Benton, his father-in-law, was his chief co-operator in this project, as the Senator was determined not to lose California for the United States by any backwardness or lack of decision. This seems very unlikely now, but we must remember that our relations with Mexico in 1841 were not exactly cordial: Texas had broken away, and California was so loosely held that Great Britain was thought to be looking at it with covetous eyes in order to add it on to Canada. This was on Senator Benton's mind, this is what he discussed with Frémont, and together they decided to explore the country and bring to the attention of our people the value of an enormous territory at our very doors, which for the most part was unoccupied.

These were the main facts which enthused the imagination of the Senator and his young son-in-law and were responsible for the undertaking to survey what is now a part of the United States from the Middle West to the Golden Gate.

Aside from what was known to roving trappers and fur traders, we must remember that this was a land of mystery—mountains, canyons, rivers, a vast wilderness where roamed literally millions of bison and which was inhabited by innumerable other wild animals. And in the way of vegetation there were extraordinary species, too, among them and in a sense the most remarkable being the sequoia, those giant redwoods, the oldest of which were living a thousand years before Columbus. Also were to be found evidences of a human population antedating

the Indians—these were called cliff-dwellers, and the ruins of their homes may be traced all along the course of the Colorado, where even today they offer refuge for the lost or weary traveler.

Best of all was the quality of the soil, which in many places Frémont found excellent and admirably adapted to agricultural and pastoral requirements. By way of illustration, a Shoshone squaw who acted as a guide upon one of his expeditions dug roots called "yampa," a favorite food of the Red Men. These roots were so abundant along the banks of one river that the stream is named for it. According to the *Handbook of American Indians*, "yampa" is a Ute word—in botany, *carum gairdneri*, if that interests you!

Climbing the Rockies is not the easiest thing in the world, but nonetheless it was essential to this exploratory enterprise. The highest peak that engaged him is now called, properly enough, Frémont's Peak—13,570 feet above sea level. On one of these expeditions (there were five in all), starting from Kansas City early in 1843, Frémont with thirty-nine men after a journey of 1,700 miles came to Great Salt Lake, thence traveling north to the Columbia River, where winter set in. After great hardships the party turned west and finally reached California, from which it returned home via the southerly route—Frémont, as was his wont, making notes on everything he saw: botany, geology, topography—and maybe now we should say something of the Indians he met along the way, but let Frémont tell it.

Meeting two on one occasion, he writes: "I was surprised to find a chief and his wife, the chief a very prepossessing Indian, with very handsome features and a singularly soft and agreeable voice: these people I may say have never been warlike and their only desire is peace." Another time Frémont explains meeting so many Indians and says: "They all appeared to be entirely friendly, stretching out handfuls of pine nuts to show their hospi-

Colored woodcut, *c.* 1842, by Baker & Godwin
The New-York Historical Society Collections

tality, and when it is remembered that these nuts were all they had to offer, their hospitality will be seen to be of a high order." He must have appreciated these friendly manifestations, and they really were no different from those experienced by George Catlin, who lived with the Red Men for many years painting their portraits, their villages, and all their arms and equipment. Then, too, let's listen to Seton Thompson: "Buffalo Bill told me more than once that physically it took ten white men to run down one Indian: Religiously, the Indian's devotion to religion lasts seven days a week: the white man sets aside one day for religion. Mentally—the Indian's capacity to understand is fully as great as the white man's." As for ethics, Buffalo Bill also told Thompson: "I never led an expedition against the Indians but what I felt ashamed of my flag, my country and my government. They

were always right. They never broke a treaty and we never kept one."

Now, to return to Frémont and his explorations, these were dreary affairs—particularly in the higher altitudes. Descending into a valley on one occasion, he speaks of killing a mule and boiling the head for soup: "it made passable soup for famished people." An abundance of grass for several days invigorated the horses to permit riding them again, and soon the country was "surpassingly beautiful, with plenty of deer." An Indian who spoke Spanish told them where they were, that Sacramento was but ten miles away, so as soon as possible they made their way to Captain Sutter's camp there, where rest and refreshment were theirs. It was a sorry time, though: of the sixty-seven horses and mules with which they had started to cross the Sierras, only thirty-three reached the Sacramento Valley. That gives an idea of what these expeditions were like. On this one he remained at Sutter's, the latitude of which he gives as 38° 34′, twelve days in order to prepare for his return journey, and during this time he posted himself on the attitude of California toward Mexico.

The return trip to Kansas City was easy-going, plain and smooth with the horses well fed and vigorous. Dellenbaugh, who writes his account of it, mentions the Calaveras and Stanislaus rivers which Frémont soon met up with and recalls Bret Harte's poem, *The Society upon the Stanislaus*, which stream they encamped upon:

> *Then Abner Dean of Angels raised a point of order when*
> *A chunk of old red sandstone took him in the abdomen . . .*
> *And I've told in simple language what I know about the row,*
> *That broke up our Society, upon the Stanislow.*

Frémont speaks of the five missions around the Bay of San Francisco—those delightful dreamy days of the past—but these were passing from religious establishments even then to more commercial ones. The situation of the Frémont party, however, was now one of continuous enjoyment; it was pleasant riding

among the "assemblage of green pastures with varied flowers and scattered groves" very different from the rocky and desolate peaks where they had suffered so much.

Let us pause here to note that in 1846 San Francisco had a population of about 100, yet in one year it had grown to 1,200 and houses were going up in all directions. Also, it was an American community and the people were becoming restive under Mexican rule. Trouble was in the air, and Frémont was not averse to fostering a revolt; in fact, all his explorations had the acquisition of California in mind, as we recall, and he had planned to be there at this very time. Now it was up to Uncle Sam; Mexico was really challenged to defend the territory.

Frémont had a force of 160 men—and such men! Lieutenant Walpole of the British man-of-war *Collingwood*, in the harbor, described them as, feeling that all opposition north of San Francisco Bay was ended, they went to Monterey: "A vast cloud of dust appeared first and thence in long file emerged this wildest wild party. Frémont rode ahead, a spare, active-looking man, with such an eye. He was dressed in a blouse and leggings and wore a felt hat. After him came five Delaware Indians, who were his bodyguard— the rest, many of them blacker than the Indians, rode two and two, the rifle held by one hand across the pommel of the saddle—the dress of these men was principally a long loose coat of deerskin tied with thongs in front: trousers of the same and of their own manufacture. They are allowed no liquor: tea and sugar only. They were marched up to an open space on the hills near the town under long firs and there took up their quarters in messes of six or seven, in the open air."

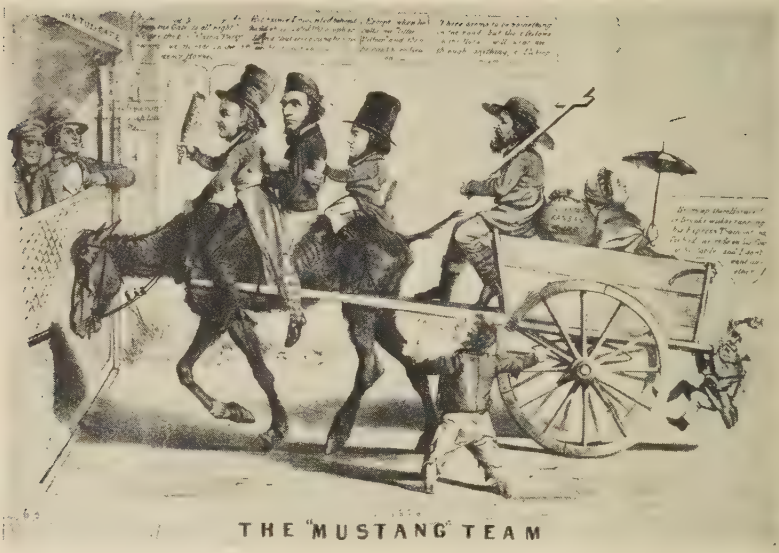
With all this, however, Frémont never got a break: his superior officers didn't like his blunt way of doing things, and he was accused of insubordination—in short, he didn't come from West Point. Senator Benton exclaimed that he had not only entered the army without passing through West Point but he had done worse: he had become distinguished! He was a lieutenant colonel at

thirty-two and one of the most widely known officers in the American army. The charge brought against him was mutiny; he was court-martialed and found guilty although the majority of the court recommended clemency because of the "distinguished professional services of the accused previous to the transactions for which he has been tried." President Polk declined to confirm the verdict, however, and Frémont was released from arrest and ordered to "resume his sword and report for duty."

Of course that didn't satisfy Frémont, who felt he hadn't done anything to justify even a reprimand, and as he was too high-spirited to accept any backhanded reinstatement, he resigned from the army. Thinking then to settle down in California, Frémont purchased a land grant known as the "Mariposas," a farm and cattle-grazing tract of some 40,000 acres, boundaries uncertain, title also, and evidently with some restrictions as to sale. These restrictions came up for review later; Frémont lost, and he was never reimbursed for the money he invested.

From September 1850 to March 1851 he represented California in the Senate of the United States, and in 1856 was the first nominee of the Republican Party for the Presidency. This came to him because of the renown gained by his explorations and because of his opposition to slavery. The *New York Times* of June 19, 1856, said: "Young America was yesterday afternoon nominated on the first ballot, by the Republican Convention in Philadelphia, as their candidate for the Presidency. At the first trial he received nearly two thirds of the whole vote of the convention and was then nominated by unanimous consent. Such a degree of unanimity and enthusiasm as this has had no example in the political history of the country."

Abraham Lincoln headed the Frémont electoral ticket for Illinois and made about fifty speeches for him, but if anybody expected Senator Benton to support his son-in-law he was disappointed; the Senator was too loyal a Democrat for that. The *New York Herald* of July 3, 1856 said that the ratification of Fré-



ANTI-FRÉMONT CARTOON ISSUED 1856 BY CURRIER & IVES

Showing Frémont and his Jessie in a cart drawn by a nag ridden by Greeley of the *Tribune*, Bennett of the *Herald*, and Raymond of the *Times*, with Webb of the *Courier & Enquirer* hanging on behind.

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mont's nomination held at Newark, New Jersey, "was the most enthusiastic political gathering which has been called together since the days of 'Tippecanoe and Tyler too.' Frémont and victory was the cry." Besides Lincoln, many others who were to become prominent in the Union cause took the stump for Frémont: Whitelaw Reid came out for him strong; Carl Schurz declared, "The Republican platform sounded to me like a bugle call of liberty, and the name of Frémont, the Pathfinder, mightily stirred the imagination." However, he was defeated, receiving only 114 electoral votes while Buchanan received 174.

Perhaps, had Frémont been elected, the war between the states would have started immediately, instead of four years later; but that's anybody's guess. Yet soon after the outbreak of the war, with Frémont appointed Major General in Command in the

Western Department, one of his first announcements contained this clause: "The property, real and personal, of all persons in the state of Missouri who shall take up arms against the United States, or who shall be directly proven to have taken an active part with the enemies in the field, is declared to be confiscated to the public use, and their slaves, if any they have, are hereby declared freemen." That was a bombshell—the first emancipation proclamation—and it created a sensation. Lincoln considered it premature and ordered its repeal, much to the dismay of the anti-slavery adherents. John Greenleaf Whittier wrote:

> *Thy error, Frémont, simply was to act*
> *A brave man's part, without the statesman's tact*
> *And, taking counsel but of common sense,*
> *To strike at cause as well as consequence.*

This action, however, embarrassed the Administration, and Frémont was removed from command and later was placed in charge of the mountain district of Virginia, Tennessee, and Kentucky. He soon resigned, General Franz Sigel taking his place, and this ended his military career.

Shortly thereafter he, with Mrs. Frémont, his two sons, and a daughter, came to live near Tarrytown on the Hudson. One of his sons graduated from West Point, the other from Annapolis. His next move was to Arizona, where he served as governor from 1878 to 1882. Then back to the East where, after a few years, trying to wind up his affairs preparatory to living the balance of his life, as he hoped, in California, he had an attack of ptomaine poisoning. After an illness of only five days, he died July 13, 1890, at the age of seventy-seven.

A number of proposals for burial sites and monuments were forthcoming from all parts of the land, but the final interment took place on a bright sunny day—November 22, 1894—at Piermont, New York, with Admiral Meade making the closing address:

MONUMENT ERECTED TO JOHN C. FRÉMONT BY THE STATE OF NEW YORK

At his grave, Piermont Cemetery, Rockland County, N. Y.

Photographed by George A. Zabriskie and Charles T. Miller, 1946

We are here to honor the memory of the man who did as much as any man in his generation to give us the Empire of the Western World—of Frémont it can be said, every pulsation of his heart was for his country. If he had had his wish he would have died fighting for the colors he loved so well. His memory we revere. He was a pioneer in more senses than one. To him and his work is largely due the great party that brought about the freedom of millions of our countrymen in the United States.

And so General Frémont was laid to rest, not in the uniform of his rank but in the ordinary clothes of a civilian and without military display. His wife declared him "grandly unselfish, it was a life to honor." This notable lady died in December 1902 and was cremated by her request in Los Angeles. Her ashes now repose beside him at Piermont.

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[A copy of this work owned by The New-York Historical Society is inscribed: *To John D. Townsend, from his friend John C. Frémont and from Jessie Benton Frémont—his friend, and loving mother to his dear daughter Carrie Townsend Frémont. Washington, D. C. April 4th 1887.*]

MASTHEADS OF AMATEUR PERIODICALS IN THE COLLECTION OF THE NEW-YORK HISTORICAL SOCIETY

THE FOSSILS

by Louis C. Wills

IN MAY, 1904, a group of about fifty middle-aged men gathered for dinner in New York from various parts of the country. Some had previously met while others had exchanged correspondence, but this was all many years before. The magic words which brought them together on this occasion were "Amateur Journalism."

Amateur Journalism is a hobby—the hobby of writing prose, poetry, sketches, editorials and of the printing and publishing of papers and magazines not for profit but for pleasure. Active amateurs begin as early as 11 years of age and, once having acquired the taste, remain active for many years, often developing skill in writing and producing artful examples of fine printing.

After reminiscing through the evening, the men present, all of whom had either edited, published, or written for amateur publications at some time during their youth, resolved to form an organization which has since been known as The Fossils, meaning inactive amateurs or "Amateur Journalists of the Past."

As characteristic of the type of men who have composed this group may be mentioned a few of the original incorporators: James M. Beck, one-time Solicitor General of the United States; Cyrus H. K. Curtis, publisher; Josephus Daniels, wartime Secretary of the Navy; Thomas A. Edison; Frederick E. Ives, inventor of the halftone process; the late Senator George H. Moses of Maine; and Dr. Charles W. Richardson, well-known Washington physician. Other names to be found on the roster are Charles Scribner, publisher; former Governor William C. Sproul of Pennsylvania; H. Gordon Selfridge, London merchant formerly of Marshall Field & Co. in Chicago.

The Fossils acquired the collection of amateur journals and relics, gathered over a long period of years by the late Edwin Hadley Smith, which comprises 400 bound volumes of 38,000

papers of America and twenty foreign countries dating from 1750; 17 volumes of 2,800 clippings from newspapers and magazines dating from 1867; and 1,136 amateur books with imprints as early as 1828. There are many other printed items as well as boy presses and data related to various national, state, and local press clubs and associations. This collection had at various times been on loan exhibition at the Pratt Library in Brooklyn and the Columbia School of Journalism in New York but is now permanently on display at The Franklin Institute in Philadelphia, of which Fossil Cyrus H. K. Curtis was an important benefactor.

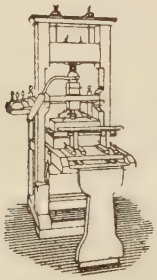
When The Fossils was first organized, eligibility to membership was limited to persons who had actively participated in the hobby of Amateur Journalism at some time in their youth prior to 1889, but with the passing of years the desire to perpetuate the organization could be fulfilled only by removing this limitation. At present membership is open to persons whose activity or interest dates back at least fifteen years.

While The Fossils embraces the former amateurs, there is at present a very live group of active youthful amateur editors, authors, and publishers and two nation-wide associations, one of which, the National Amateur Press Association, was organized in Philadelphia in 1876 and has had an uninterrupted existence with an official organ published quarterly through the years.

Editor's Note: Mr. Louis C. Wills, a trustee of this Society, was elected president of The Fossils at their forty-third annual reunion, held at the Murray Hill Hotel in New York, April 27, 1946. His interest in amateur journalism dates from the first years of the century when he and his brother Anthony organized the Amateur Press Association of North America, and the Knickerbocker and Olympian press clubs of Brooklyn. His first paper, *The Bedford*, ran for three issues; his next—*Fiction*, published with his brother from 1901 to 1903—for thirty-six. His interest in the National Amateur Press Association has never flagged since the days of his brother's presidency of it in 1902–3. Mr. Wills has presented to this Society a substantial portion of its collection of amateur periodicals, described in Miss Watkins' survey which follows.

AMATEUR PERIODICALS AT THE NEW-YORK HISTORICAL SOCIETY

by Edna W. Watkins



EARLY in 1944 the Society received from The Fossils, through their treasurer, Mr. John J. Corell, a collection of amateur periodicals; these, with others presented about the same time by another Fossil, Mr. Beecher Ogden, formed a nucleus for the Society's collection, which has since been augmented by gifts from Mr. Louis C. Wills, the present president of The Fossils, from the National Amateur Press Association, from Mr. Fred T. Singleton, from Matilda S. and William F. Haywood, and again and again from Mr. Ogden and Mr. Corell, so that it now consists of 750 issues of 183 different periodicals. This may seem rather meager when compared with the large collections at the American Antiquarian Society, the New York Public Library, and the New York State Library, or with the Edwin Hadley Smith Collection at the Franklin Institute, Philadelphia, but with such a start it may be expected to grow and even now it contains many items which might interest members whether or not they are amateur journalists.

Included are fairly complete files, from 1927 to date, of *The National Amateur*, published by the National Amateur Press Association, and *The Fossil*, the official organ of The Fossils, of which Vol. 1, No. 1 (October 1904) is illustrated in the display

of mastheads from amateur periodicals at the Society reproduced on page 18 herein. The publications of regional and state amateur press organizations throughout the country are also represented—though by a scattering of issues only. But the larger part of the collection consists of examples of the publishing endeavors of individual amateur journalists. A few of these date around 1900 and later, but the majority are recent—published within the last five years. One of the outstanding earlier items is a complete file of *Fiction*, which was published by Mr. Louis C. Wills and his brother, the late Anthony E. Wills, in Brooklyn from March 1901 to April 1903.

The age range of the amateur journalists represented is broad. There are publications of boys of 15 and of venerable gentlemen long past the three-score mark. Young people have been enthusiastic amateurs since the early days of American journalism and remain so today, as a goodly percentage of the collection testifies, but many, also, are the publications of aging amateurs who, having been forced by outside demands to give up the hobby of their youth, retained their interest in it until retirement from business or professional activity provided enough leisure to permit their starting to publish all over again. We have, for instance, several numbers of *The Tryout*, a monthly published from 1914 to 1945 by C. W. Smith, the dean of amateur journalists, now 94 years of age.

The personality of the journalist is often revealed by his choice of a title for his work. One would imagine, for instance, that *The Amateur Scribe*, *The Boys' Herald*, *The Literary Star*, and *Pleasant Moments* were printed by serious-minded persons, and *The Cemetery Rabbit*, *Ding-Dong*, *The Feather Duster*, *The Go-Ahead*, *Huggermugger*, and *Sugar and Spice* by more facetious ones, though such titles sometimes have esoteric meanings not appreciated by the uninitiate. Others are puns on the editor's name or the place of publication, as: *The North Star*, published by Bob North; *Just Rays*, by Ray Albert; and *The Maine Line*, published in Portland, Maine.

The subject matter of the periodicals is varied and reflects the interest of the editor. Some contain principally the literary efforts of the editor and his friends—essays, stories, poems, and perhaps a few jokes or puzzles. Others stress news items of local interest or concerning the editor and his family. Many of the recent periodicals contain chiefly comments on the productions of other amateur publishers. A few give a column or two to national politics while others carry interest in NAPA politics to the excessive lengths of partisan enthusiasm or opposition so often displayed by the professional journals! Only a few examples contain advertising. Illustrations, though not numerous, lend interest or aesthetic pleasure to several of the items—sometimes as head- and tailpieces, frequently in the form of cartoons or crude sketches, and, once in a while, as a halftone picture of the editor, his home, or his dog.

The page-size of the different journals varies from 4 x 3 inches to 14½ x 11 inches. During the paper shortage, however, the "Pygmy issue" of *Unlimited Horizon* measured only 1½ x 2½ inches. In some cases several consecutive issues are each a different size.

The majority of the earlier publications were printed by the editor on his own printing-press and many of those of today still are—but with this difference: while the chief interest of the early publisher seems to have been in the subject matter, today's amateur is likely to show more interest in the typography, as evidenced by notes stating the make of the press used and the style and size of type. John J. Corell's *Ye Occasional Idler* goes even farther in experimentation with whimsicalities of type, cuts, and layout to obtain, in his own words, "a printer's progression in an attempt to get an effect." He has done so, we may say, with great success. In fact, some of these modern journals are so well designed and printed that they scarcely seem the work of amateurs. Others are mimeographed, usually with stencils cut on the typewriter, and these often contain original sketches made with a stylus.

Many amateur journals are published only at irregular intervals. Their *raison d'être* being the pleasure of their publisher, they must await his time and inclination. However, most publishers number their issues, so it is easy to know if a number is missing from the files.

Few of the earlier amateur journals had a circulation wider than the neighborhood where the young publisher lived, though issues were sometimes sent to fond relatives some distance away. An exception was the Wills brothers' *Fiction*, which achieved a circulation of 3,000. Now many of the publications have a nation-wide—and some even a world-wide—circulation. This result has been brought about by the various amateur press clubs through an exchange system among the membership.

There are amateur journalists in all parts of the world. The Society's file contains periodicals from all sections of this country, both rural and urban, the greatest number being from New Jersey, Massachusetts, New York, Ohio, Michigan, and California. There are also two journals from Manitoba, Canada, one from Vancouver, and one from England. Two issues of *The Spider*, in the Society's collection, were published in Bombay, India, in 1915. Also represented are a few publications by amateur journalists in the armed forces who found time after the fighting was over to pursue their hobby in Germany and Japan—even in the islands of the Pacific!

It has been impossible to catalogue separately each of the periodicals in the collection but they have been arranged alphabetically by title and placed in folders which are carefully kept in boxes in the library stacks. Cross-references to title variants of the same periodical and indexes of editors and places of publication are planned as aids to research. In the meantime, the present arrangement of the periodicals will facilitate their use, and anyone interested in the work of these enthusiasts can pass an enjoyable afternoon with the Society's collection.

WILLIAM GUY WALL AND HIS WATERCOLORS FOR THE HISTORIC *HUDSON RIVER PORTFOLIO*

by Donald A. Shelley

ONE of the highlights of the Society's current exhibition, The Historic Hudson, is the group of original watercolors by William Guy Wall. Surely, if any testimony be required to establish beyond question the picturesque grandeur of this magnificent river, these provide that testimony in the fullest measure. One cannot but be impressed by the technical perfection and the charm of these paintings, which were all produced in 1820 within two years after the 26-year-old artist arrived at New York from Dublin. The story of Wall's immediate success and swift rise to a position of eminence as a result of the publication of these fine watercolors in his *Hudson River Portfolio*, when reconstructed from the limited and scattered sources at our command, reads like fiction indeed.[1]

Inasmuch as the Society owns the largest single collection of these originals and is now showing all of them simultaneously in one gallery for the first time, it is most appropriate that they should receive special attention at this point. Even a cursory examination of the many attractive prints, drawings, and photographs comprising this pictorial exhibition, The Historic Hudson, will be sufficient to convince the spectator that this young artist far outstripped his nearest competitor. No doubt one of the chief reasons for this was his technique which, as we shall see, was of the highest caliber.

[1] The chief sources of data about William G. Wall are: W. G. Strickland, *Dictionary of Irish Artists* (1913), I, 498–500; L. Earle Rowe, "William Guy Wall," *Antiques*, July 1923, pp. 18–22; and William Dunlap, *History of the Arts of Design*, New York (1834), II, 321–2.

William Guy Wall (1792–after 1863) should not be confused with his son, William Archibald Wall (1828–after 1875) who was also a landscape artist, or with the artists: William Allen Wall (1801–1885), portrait painter of New Bedford, Mass.; and William Coventry Wall (1810–1886), landscape painter of Pittsburgh, Pa.

Just as William G. Wall's famous *Portfolio* started with the *Little Falls at Luzerne*, continued with views near *Sandy Hill*, *West Point*, and *Fishkill*, and then concluded with the *Palisades* and *New York from Governor's Island*, so this special exhibition itself is arranged in geographical sequence. Here is an unusual opportunity for every Hudson River enthusiast (and who can resist its charm?) to examine in detail the Society's pictorial record of every significant spot from Castle Garden in the south to Albany in the north, and to appraise the river's historic associations over the past 150 years. Thus, as we move upstream in the exhibition, we can compare Wall's splendid original watercolors, painted on the spot directly from nature, with representations of these same locations by other artists. Few of them equal the artistic merit of the subjects in the *Hudson River Portfolio*, and none achieved such popularity as designs for the colorful blue Staffordshire china manufactured in England for the American market.[2] How did the young Irishman manage to attain such excellence?

Before going into the more interesting problems of his technique and the original watercolors for *The Hudson River Portfolio*, it would be best to bring up to date the story of Wall's life itself, which may be divided into several periods corresponding to his activity in Ireland and in America. On the basis of *Directories* and various other records cited in the following pages, it is now possible both to extend the periods during which Wall was active in this country, and to establish more precise limits for those periods.

[2] An interesting example of the use of Wall's designs for the decoration of Staffordshire china may be seen in the current exhibition, *The Historic Hudson*, where in one case are displayed side by side (1) his original watercolor of a *View near Fishkill*, (2) Hill's engraving of this subject for Plate 17 of *The Hudson River Portfolio*, (3) a blue Staffordshire plate of this subject by Ralph and James Clews, and, (4) a later black and white engraving based on the same Wall original.

Among other Staffordshire makers represented in the Society's collection who also employed Wall's designs are Andrew Stevenson, Joseph Stubbs, and W. Adams & Sons. These and numerous others are listed in Ellouise Baker Larsen's *American Historical Views on Staffordshire China*, New York, 1939.

WALL'S LIFE

Of William Guy Wall's early life, we know only that he was born in Dublin in 1792, that he married in 1812 before he left Ireland, and that he arrived in New York on September 1st, 1818. What the nature of his first artistic training was and who his teachers were, we do not know. We can only assume from the mature technical skill evidenced in the original watercolors for the *Portfolio*, which Wall executed within two years after he arrived here, that he had been thoroughly trained in the accepted British watercolor technique and was entirely at ease in this medium.

His landscapes provide a perfect example of the more restrained style of the period, relying heavily upon flat washes of color with superimposed darker shadows and details added later, but with none of the broken color and vibrating atmospheric effects so carefully developed by his elder (and more famous) contemporary, J. M. W. Turner.

Most of Wall's First American Period, 1818–*c.* 1836, was spent in New York City, where he was listed continuously in the Directories from 1819 through 1828.[3] These were highly productive years indeed, for they included the publication of twenty of his original watercolors in the *Hudson River Portfolio* (1820–1825); the engraving of two somewhat larger New York subjects, *New York from Weehawk* and *New York from Heights*

[3] Unless otherwise noted, the following listings are taken from Longworth's *New York Directories:*

1819 Wall W. G. 178 Church
1820 Wall W. G. Laurens n. Spring (Mercein's *Directory* says Laurens n. Prince)
1821 Wall Wm. painter 34 Leonard
1822 Wall William G. artist Wooster n. Prince
1823 Wall William G. artist 519 Greenwich
1824 Wall Wm. G. artist 50 Warren
1825 Wall William G. artist 50 Warren
1826 Wall William G. artist Amity c. Thompson
1827 Wall William G. artist Amity c. Thompson
1828 Wall William G. artist Amity c. Thompson

near Brooklyn (issued in three states: published in 1823 for Wall, in 1828 for Bourne, and later for Carvill); and also perhaps the finest of all, Wall's view of *City Hall* (1826). The *Portfolio*, which was advertised in the *New-York Commercial Advertiser* of July 2, 1823 as "now publishing by Mr. Megarey," was likewise announced in the *New-York Daily Advertiser* of August 14, 1826 as already practically exhausted.

So popular was the *Portfolio* that it was reissued in 1828 under the auspices of G. & C. & H. Carvill, New York, with the same captions and slight changes in numbering from those in the earlier Megarey edition.

Wall's reputation in America as an artist had been keeping pace with the success of this *Portfolio* and when the National Academy of Design got under way in 1826, he was not only one of the original members, but also an active exhibitor.[4] He likewise entered examples of his work in the Second Exhibition of the Boston Athenaeum.[5] Ample proof of the admiration and esteem with which he and his work were regarded is supplied by William Dunlap's report in his *History of the Arts of Design* (1834) that "a short time before the death of Thomas Jefferson [1826], he [Jefferson] wrote to Mr. Wall, offering him in the most friendly manner, the situation of teacher of drawing and painting at his college of Charlottesville; but as it was not made a professorship, Mr. Wall declined." In view of Jefferson's great knowledge of, and enthusiasm for, the arts, this was a genuine tribute indeed.

It was in 1828 in New York, just two years later, that William G. Wall's son, William Archibald Wall, was born. He followed in his father's footsteps and became a topographical artist. Wall also had two daughters, although their names have not come down to us.

[4] In 1826, Wall exhibited 20 landscape paintings and an *Interior of Salisbury Cathedral* at the National Academy of Design. He continued to exhibit almost every year during his First American Period, although not in such large quantity.

[5] According to Mabel Munson Swan, *The Athenaeum Gallery, 1827–1873* (1940, p. 284), Wall exhibited there in 1828, 1830, and 1836.

WEST POINT

Variant original watercolor by William G. Wall for Plate 16 of the *Portfolio*

The James B. Wilbur Fund, 1941

Wall's movements after 1828 are somewhat indefinite due to the conflicting statements of various authorities, but we do know that he ultimately moved to Newport and afterwards to New Haven. W. G. Strickland in his *Dictionary of Irish Artists* (1913) states that the artist returned to Dublin about *1832*, but Dunlap's *Diary* and the exhibition catalogues of the National Academy of Design contradict this. Dunlap's Diary for August 5, 1834, New Haven, states: "Wall is here"; an entry on September 11th says: "Write to Wm. Bennett respecting Wall"; and finally, on October 14th: "Receive letter & biog^{y} from Wm. G. Wall." While it might be argued that Wall could have sent Dunlap such a letter including his biography from Dublin, this possibility would be eliminated by the statement which Dunlap included in his *History of the Arts of Design* (1834): "Mr. Wall has of late resided at Newport, Rhode Island, but has removed

to New Haven, where he is pursuing his profession with great success." It would thus seem certain that Wall tarried here in America longer than 1832, considerably longer in fact.

The listings in the National Academy of Design *Catalogues* not only confirm Dunlap's statements but offer further information regarding Wall's movements during the early 1830's. In the exhibition catalogues for 1831, 1832, and 1833, his address is given as Newport, and again in 1836 as Brooklyn. Wall's presence in Newport about 1833 is confirmed also by the publication of a view of the *Newport Ruin*, which was lithographed in New York by Endicott & Sweett and published by H. Barber, Newport, R. I., 1833.[6] His presence in Brooklyn in 1836 can be established by the Brooklyn Directory for 1836–37, which gives his address as: "Henry n Atlantic."

Wall was in fact maintained as an active Member of the National Academy of Design until 1838,[7] although in the 1837 catalogue his address is already listed as Dublin. Thus, in spite of the fact that we do not find him listed in any New York *Directories* subsequent to 1828, and in spite of the set of engravings of American subjects after paintings by Wall which was published at London in *1831*, he must have remained in America at least until 1836, some four years longer than had previously been supposed.

This much is certain. Young William G. Wall's First American Period was a capital success, and he had thoroughly delighted

[6] The Society has a copy of this print (see Note 11).

[7] The citation of various types of membership in the National Academy to indicate changes of residence may be appraised by comparing the addresses from which Wall exhibited at the Academy with the type of membership accorded him in the catalogues of those same years:

1826, '27, and '28 Amity St.	1826–28 Member of Academy
1830 No address	1829–31 Member of Academy
1831, '32, and '33 Newport	1832 Honorary Member, Professional
1836 Brooklyn	1833–36 Member of Academy
1837 Dublin	1837–38 Member of Academy
1841, and '53 Dublin	1839–44 Associate Member
1856 Dublin, Ireland	1845–63 Honorary Member, Professional

the public with his *Hudson River Portfolio* and his New York City views. The following enthusiastic approval from Dunlap in his *History of the Arts of Design* (1834), suggests that Wall was also a "painter's painter" as well: "The first views he made for publishing were scenery of the Hudson, and he has continued a successful application of his talents to landscapes in oil and water colours ever since. His pictures were a great attraction at the early exhibitions of the National Academy of Design in 1826–27 and 28. . . . He has sold many of his late pictures at from three to four hundred dollars each. This gentleman has been indefatigable in studying American landscape, and his reputation stands deservedly high."

Information regarding Wall's Second Irish Period is more complete. Upon his return to Dublin, he became associated with Master Hubard, the famous infant prodigy in "scissor-work." Master Hubard, who later came to America, was at that time touring Ireland with an exhibition of his silhouettes cut from paper, and it was the pictorial backgrounds for these which Wall supplied. This should not be regarded as a sign of complete lack of prosperity, for these silhouettes were tremendously popular and a highly profitable form of artistic production at that time.

Wall exhibited with the Royal Hibernian Academy in 1840 and in 1842, being represented in the former by three American views as well as one of *Blarney Castle* and in the latter by a single American view. In addition, he exhibited American landscapes in 1843 at the Society of Irish Artists, of which he was a member and one-time president. From 1843 to 1846 many of his works were purchased by the Royal Irish Art Union (an organization similar in its aims and purposes to our American Art Union) which in turn presented Wall's paintings as prizes to its members and patrons. When Wall once more exhibited at the Royal Hibernian Academy in 1851, he included two watercolors, neither of which represented American subjects. Two years later, in 1853, he made his one and only appearance at the Royal

Academy with another Irish subject, *A Mountain Stream in Connemara.*

Summing up the productions of his Second Irish Period, W. G. Strickland says: "Wall produced some clever work in water-colour as well as in oil, but did not succeed in obtaining much encouragement in Dublin; and, depressed by the neglect he suffered, he returned to America in, or soon after, 1856."

With Wall's Second American Period, we enter once more into a vague phase of his life during which he appears to have settled at Newburgh, New York, in a vain attempt to repeat the triumph of his first visit to this country. *The* [New York] *Evening Post* for April 8, 1857, mentions that he was then "engaged in painting two views of scenery from *Idlewild*, the residence of the poet, [N. P.] Willis," at Cornwall on the Hudson, just south of Newburgh. This newspaper account also stated that Wall had "just completed a very carefully painted view of the grounds near Ludlow Castle in Shropshire . . ." and gave its editorial opinion that it was the best the writer had seen from "Mr. Wall's pencil since his return."

This article was reprinted in the Newburgh, New York, *Daily News* for April 14, 1857,[5] with the additional statement that "Mr. Wall has had some of his finest pictures on exhibition at his rooms here [i.e. Newburgh]."

Oddly enough, although this newspaper account definitely places him there, Wall's name does not appear in the Newburgh directories for either 1856–57 or 1858–59. In Hutchinson's *Newburgh Directory* for 1860–61, however, the following members of the family are all listed at 76 Smith Street: Ellen Wall, Maria Wall, William A. Wall artist, and William G. Wall artist. No one of these appears in the next Newburgh directory, that for 1862–63.

Thomas S. Cummings, in his *Historic Annals of the National Academy of Design* (1865), p. 122, states that W. G. Wall had

[5] For which I am indebted to Reverend A. Elwood Corning, of Newburgh, N. Y.

VIEW IN THE HUDSON HIGHLANDS

William G. Wall's original watercolor—not included in the *Portfolio*

The James B. Wilbur Fund, 1941

made Newburgh his residence upon his return to the United States and was still painting professionally in July, 1862. "Advanced in years, afflicted in his family by sickness, and discouraged for want of employment," continues Cummings, "he again returns to his native town [Dublin]." Undoubtedly during his Second American Period, Wall found conditions quite different from what they had been when he left this country some 20 years before, and at the age of 65 he probably found it difficult to adjust himself and his art to the new, and vastly more competitive, circumstances. During the five years he spent here, his name does not appear as an exhibitor in a single exhibition catalogue of the National Academy of Design, and it has always been assumed that he must have returned to Ireland shortly after this entry of July, 1862.

VIEW NEAR HUDSON LOOKING SOUTHWEST TO MOUNT MERINO AND THE CATSKILLS

William G. Wall's original watercolor—not included in the *Portfolio*
The James B. Wilbur Fund, 1941

Strickland mentions Wall's being at Dublin in that same year but does not disclose the source of his information. Although the National Academy of Design listed him as an Honorary Member in 1863—and presumably still living—this source of information likewise fails us, since at this point the Academy gave up its practice of including in its catalogues a list of its Honorary Members. No other record has yet been found of Wall's last days, or of the precise date of his death.[9]

Thus, the final end of the little-known Irish artist who arrived at New York in 1818 and achieved immediate fame and fortune through his *Hudson River Portfolio*, is not yet certain. But the exquisite original watercolors are, and will ever remain, a living memorial to his great artistic genius.

[9] The author has been unable to find any documentary evidence for the death date of 1885 given in the catalogue of the 1945 exhibition of *The Hudson River School*.

WALL'S TECHNIQUE

In what respect, then, is William Guy Wall's technique so superior? To anyone familiar with the instantaneous and capricious character of watercolor, as well as its transparency and directness which bar corrections in color and in composition such as are possible in oils, Wall's brushwork and drawing will produce delight and satisfaction. He runs the full gamut of the many possibilities of the medium in his rendering of sky and water, landscape and trees. His fine technique, in other words, is not a casual thing but a definite series of operations carefully calculated to achieve the end he has in mind.

"Mr. Wall's practice of late," wrote Dunlap, "is to color all his drawings from nature on the spot, 'the only way,' as he says, 'to copy nature truly.' " This is certainly apparent in the unerring rendering of light and shadow which we find throughout his *Portfolio* series. His harmonious color, likewise adapted from nature, consists chiefly of blues, greens, and browns which become more and more neutralized as we proceed from foreground to background, thus increasing the illusion of distance and atmospheric perspective.

In order to demonstrate more adequately the characteristics of Wall's style, we present an enlarged detail of the left-hand portion of the original watercolor of *Baker's Falls* for Plate 8 of the *Hudson River Portfolio*. Here we can follow each step as the artist proceeds with his painting.

Working directly upon the rather smooth-textured watercolor paper which no doubt had been dampened in advance, Wall first made a rough pencil sketch of his composition. Traces of his guide-lines may be seen in the upper right-hand portion of the trees in the foreground, as well as in the lighter areas of the rocks. Then the sky was brushed in with a graduated wash which became lighter and brighter as it approached the horizon line. As Wall detoured around the white clouds at the right, he allowed his watercolor to gather along the top of them, thus pro-

BAKER'S FALLS

Detail from William G. Wall's original watercolor for Plate 8 of
The Hudson River Portfolio

This enlargement of the left half of the composition illustrates perfectly the resourcefulness and brilliance of Wall's technique. Note how he differentiates between sky, water, rocks, and even between the various types of trees by simply changing either the direction or the shape of his brush stroke. Characteristic of Wall's style also are his accurate rendering of light and shade and his suggestion of atmospheric effects. *The New-York Historical Society Collections, 1946*

ducing the sharp line on their upper edge. Approximate values were next established with a series of transparent washes in the middle-ground and the tree forms were blocked in. With the sharp point of his brush, he then added the silhouettes of pine treetops against the sky and, by use of darker shadows, he suggested the tree trunks beneath.

As Wall worked down into the foreground of the painting, he relied more and more upon the dexterity of his brush stroke to round out the shapes of the various trees and rocks, altering both the direction of his stroke as well as the shape of his stroke, to imitate the different surfaces. The rushing water of *Baker's Falls* (Plate 8) remains soft and indefinite, only the direction of its course being noted. But the pine trees in front of it provide a characteristic Wall touch with their fine technique somewhat reminiscent of Chinese paintings on silk. How different they are from the silver birches directly in front of us!

After adding a few weeds and bushes in the immediate foreground, he finishes off with a typical William G. Wall figure of a man composed of a few well-placed dark accents which are far more expressive than a carefully drawn complete human being could ever be. It is virtually a kind of artistic "shorthand," so brief and so economical are his means of expression. As a matter of fact, one generally finds such staccato figures in Wall's *Hudson River Portfolio* compositions, although they are usually not so large or so prominently placed as this one. No doubt he employed them to give scale and grandeur to his designs.

As the artist depicted scene after scene, we find him relying upon two chief composition forms, the "closed" and the "open" types. The former is usually framed on both sides by trees or rocks close to the spectator, with a not too distant landscape filling the middle ground of the picture, as in *Baker's Falls* (Plate 8). The latter form is really a vast panorama which the spectator looks down upon from a high point in the foreground, and which extends far and wide to that vague line where the sky and mountains almost imperceptibly meet one another.

Thus we see that William G. Wall's watercolor technique is characterized by four principal features:

(1) Directness, resulting from utter economy of means.

(2) Subordination of detail through the scale of brushwork.

(3) Harmonious and somewhat neutralized colors.

(4) Carefully planned compositions involving distances and atmospheric perspective.

WALL'S WATERCOLORS FOR *THE HUDSON RIVER PORTFOLIO*

The Society is fortunate, indeed, in having fourteen watercolors of Hudson River subjects attributed to this artist, who is frequently mentioned with Robert Havell as one of the earliest exponents of that first great national school of painting, the Hudson River School. Havell, however, did not arrive in New York until 1839, some twenty-one years after Wall, and hence is not actually one of the earliest members of this school.[20] With Wall's historic *Portfolio*, on the other hand, there can be no doubt that it contributed immeasurably towards focusing the interest of our early 19th century native artists upon the scenic beauties of American landscape in general and the Hudson River in particular.

It is interesting to note the wide period over which these watercolors came into our possession. The first of the original Wall watercolors for the *Portfolio* to appear at the Society, the *View near Sandy Hill* (Plate 7), arrived with the New York Gallery of Fine Arts in 1858, when that first large group of paintings was added to our collection. After a considerable lapse of time, two additional watercolors came in 1903 and again two more in 1905. More recent accessions, some of them during the past year,

[20] Although later in period, Havell is certainly a full-fledged Hudson River artist, and deserves considerably more attention than he has been accorded thus far. This was clearly established by the quality, as well as the quantity, of his Hudson River paintings, drawings, and sketchbooks, which were displayed for the first time in conjunction with our recent Audubon exhibition.

HUDSON

Variant original watercolor by William G. Wall for Plate 13 of the *Portfolio*
The James B. Wilbur Fund, 1941

have brought the total of our holdings to fourteen. As in the case of our priceless collection of original Audubon watercolors, these William G. Wall paintings can be divided into three main categories according to their relationship with the engravings included in the *Hudson River Portfolio*, as follows: (1) published subjects, (2) variants of published subjects, and, (3) unpublished subjects.

For the sake of the record, we have included as the closing part of this review of Wall's life and works, a complete list of all the subjects included in his famous *Portfolio*, and below each a separate entry in italics describing the Society's original watercolors.[11] Following this is a catalogue of additional groups of both

[11] The Society owns not only a copy of the first issue of the *Hudson River Portfolio* but also additional impressions of the following plates:

1. Little Falls at Luzerne (first issue)
2. The Junction of the Sacandaga and Hudson Rivers (first issue)
4. Rapids above Hadley's Falls (first issue)
5. Hadley's Falls (first issue)

[*Continued, p. 41*]

VIEW NEAR FORT MONTGOMERY

Details from two watercolors for Plate 18 of *The Hudson River Portfolio*

These enlargements of the central portion of the composition are reproduced from two watercolors in the Society's collection, each purporting to be the original for Plate 18. A comparison of their technique leaves little doubt that the upper one is the work of William G. Wall and the lower one the work of a copyist. Wall's superiority is immediately apparent in the carefully calculated scale of his brushwork, as well as in his rendering of the human figure, the reflections in the water, the foliage and hills in the background, and in the perspective of the rail-

The James B. Wilbur Fund, 1941 (above) *Gift of Daniel Parish, Jr., 1965 (below)*

published and unpublished watercolors not in the Society's possession, as well as a brief list of oil paintings attributed to Wall.

As illustrations for this article, we have purposely taken *variants* or *unpublished subjects* in the Society's possession for two reasons: (1) because these have never been reproduced before, and (2) because the published aquatint engravings follow so closely the original watercolors that no differences would be apparent. The enlarged details which we reproduce, however, have been chosen from the published subjects for definite reasons also. The left-hand portion of *Baker's Falls* (Plate 8), was used for our analysis of Wall's technique because the brushwork was sufficiently distinct to be visible in the halftone reproduction. The details of the *View near Fort Montgomery* (Plate 18), are intended for another purpose:

It will be noted that the Society has two watercolors purporting to be the original for Plate 18. One of these obviously must be a copy, probably made from the engraved *Portfolio* plate itself, and for the sake of comparison we have chosen to reproduce details of the raft with five men on it which appears in the middle of each watercolor. From the impressionistic and direct rendition of the one subject as opposed to the labored and timid drawing of the other, it is easy to determine which of these two is the work of William G. Wall. The copy made from the engraving outlines completely each figure in a manner which Wall never employed, and the rocks and foliage are too sharply profiled. Once having detected these discrepancies, one finds also that the paper is coarser, and that the color scheme and general

9. View near Fort Miller (first issue)
13. Hudson (uncolored impression, top and sides trimmed, issue undetermined)
14. Newburg[h] (second issue, mounted in the Society's copy of the *Hudson River Portfolio*)
20. New York, from Governor's Island (first issue)

Besides these *Portfolio* plates, the Society owns impressions of the following works by William G. Wall:

New York from Weehawk
first issue (1823)
third issue (after 1828)
City Hall (1826)
New York from Heights near Brooklyn
first issue (1823)
third issue (after 1828)
Newport Ruin (1833)

technique of Wall are only superficially imitated throughout the composition.

Upon noting that this was one of a pair of watercolors which came to the Society in 1905, the author immediately examined the other subject which was presented to the Society in the same year and found it to be an unpublished one. I. N. Phelps Stokes knew of its existence and stated in his *Iconography of Manhattan Island*, III: 574, that The New-York Historical Society, "besides the four originals already mentioned [Plates 7, 17, 18, and 19], possesses also a water-colour by Wall of a 'View of the Highlands looking South from Newburg Bay,' the dimensions being uniform with the other Wall views. This was probably drawn for use in the *Hudson River Portfolio* series, although never engraved." Since the prospectus for the *Hudson River Portfolio* called for six numbers of four plates each[12] and only five of these numbers were ultimately published, this would seem a logical conclusion.

But the practical key to this problem is the *size* of this unpublished drawing which, contrary to Mr. Stokes's statement, is *not* of the same dimensions as the others. While approximately 14 inches high, as are all the other original watercolors for the *Portfolio*, this subject is actually 22 7/16 inches wide, or more than an inch and a half wider than both the watercolors and the

[12] I. N. Phelps Stokes and Daniel C. Haskell in their *American Historical Prints, Early Views of American Cities* (1932, p. 106), reproduce the original prospectus which supplies the following data:

> "The / Hudson River Port-Folio, / will contain / twenty-four Views on the Hudson River North River, / scheted, [*sic*] by W. G. Wall, / During a Tour in the Summer of 1820, / and painted by him in his best Manner, with a faithful attention to Nature./ To be Engraved by J. R. Smith, in Aquatint, / in a manner peculiarly adapted to represent highly finished drawings. . . .
>
> "The Series will be complete in six numbers: each number to contain four views; coloured from Nature, under the immediate direction of Mr. Wall; And / delivered to subscribers at Sixteen Dollars per number; payable on delivery./"

The first four subjects in the *Hudson River Portfolio* were engraved by Smith, according to the above advertisement issued at the time, although two of these bear the words "Finished by I. Hill," and all the remainder were engraved by John Hill (1770–1850) of Philadelphia and New York. It is interesting that the Society owns Hill's manuscript account book covering the period 1820–1834, which refers to

VIEW OF THE HIGHLANDS LOOKING SOUTH FROM NEWBURG[H] BAY

Copy after an unlocated original watercolor by William G. Wall—subject not included in *The Hudson River Portfolio*

Gift of Daniel Parish, Jr., 1905

published aquatint plates. A careful study of this watercolor reveals at once that it also is not from Wall's hand. The paper has a rough texture completely different from that of his other watercolors, the brushwork is coarse and lacks the uniformity and scale of Wall's, and the color is both heavy and over-brilliant. Although this copy and the copy of the *View near Fort Montgomery* (Plate 18) could be the work of the same hand, there are also some noticeable differences. But we can definitely say that these two watercolors are *not by Wall himself*.

To summarize the statistics with regard to the *Hudson River Portfolio*, then, to date *nine* of the original watercolors by Wall himself have come to light, eight of which the Society owns. In addition we have two variants of subjects published in the *Portfolio* by Wall and two unpublished subjects, as well as two additional watercolors by copyists.

engraving done by him for Henry J. Megarey and includes frequent entries about engraving and coloring the plates in the *Hudson River Portfolio*. Hill noted in this book, on May 16, 1822 that "Mr. Wall called to see my Works."

CATALOGUE OF HUDSON RIVER PORTFOLIO SUBJECTS

[The Society's holdings are listed in italics with year of accession in parentheses]

1. LITTLE FALLS AT LUZERNE
2. THE JUNCTION OF THE SACANDAGA AND HUDSON RIVERS
3. VIEW NEAR JESSUPS LANDING
4. RAPIDS ABOVE HADLEYS FALLS
5. HADLEY'S FALLS
6. GLENNS FALLS
   Original watercolor, 14" x 20⅞" (1946)
7. VIEW NEAR SANDY HILL
   Original watercolor, 14" x 21" (1858)
8. BAKER'S FALLS
   Original watercolor, 14" x 21" (1946) [Detail reproduced herein, p. 36]
9. VIEW NEAR FORT MILLER
10. FORT EDWARD
    Original watercolor, 14" x 21" (1941)
11. TROY FROM MOUNT IDA
12. VIEW NEAR HUDSON
13. HUDSON
    Variant original watercolor, 14" x 20¾" (1941) [Reproduced herein, p. 39]
14. NEWBURG[H]
15. VIEW FROM FISHKILL LOOKING TO WEST POINT
    Original watercolor, 14¼" x 21¼" (1946)
16. WEST POINT
    Variant original watercolor, 14" x 20⅞" (1941) [Reproduced herein, p. 29]
17. VIEW NEAR FISHKILL
    Original watercolor, 14" x 21⅞" (1903)
18. VIEW NEAR FORT MONTGOMERY
    Original watercolor, 14" x 21" (1941) [Detail reproduced herein, p. 40]
    Copy after original watercolor, 14" x 21" (1905) [Detail reproduced herein, p. 40]
19. PALISADES
    Original watercolor, 14" x 21⅛" (1903)
20. NEW YORK, FROM GOVERNORS ISLAND
    An original watercolor for this Plate was formerly in the Stokes Collection

UNPUBLISHED HUDSON RIVER SUBJECTS

VIEW NEAR HUDSON LOOKING SOUTHWEST TO MOUNT MERINO AND THE CATSKILLS.
Original watercolor, 14" x 21" (1941) [Reproduced herein, p. 34]

VIEW IN THE HUDSON HIGHLANDS
Original watercolor, 14" x 20¾" (1941) [Reproduced herein, p. 33]

VIEW OF THE HIGHLANDS LOOKING SOUTH FROM NEWBURG[H] BAY
Copy after unlocated original watercolor, 13¾" x 22 7/16" (1905) [Reproduced herein, p. 43]

CATALOGUE OF ORIGINAL WALL WATERCOLORS NOT OWNED BY THE SOCIETY

[In addition to the 12 original Wall's and 2 copies owned by the Society, 5 others—besides the original of *Portfolio* Plate 20 listed above—are known to be in existence:]

PUBLISHED SUBJECTS

NEW YORK FROM WEEHAWK (perhaps intended for the *Portfolio*, but issued separately)
Original watercolor lent by Mr. Edward W. C. Arnold to the Museum of the City of New York

NEW YORK FROM BROOKLYN HEIGHTS (perhaps intended for the *Portfolio;* but issued separately)
Original watercolor lent by Mr. Edward W. C. Arnold to the Museum of the City of New York

UNPUBLISHED SUBJECTS

BAY OF NEW YORK LOOKING TOWARD THE NARROWS AND STATEN ISLAND
Original watercolor lent by Mr. Edward W. C. Arnold to the Museum of the City of New York

BAY OF NEW YORK AND GOVERNORS ISLAND
Original watercolor lent by Mr. Edward W. C. Arnold to the Museum of the City of New York

FALLS OF THE PASSAIC[13]
Original watercolor owned by the Brooklyn Museum

OIL PAINTINGS

[In addition to the watercolors executed by Wall, the following landscapes in oil are also credited to him:]

HUDSON RIVER FROM WEST POINT, LOOKING TOWARDS MOUNT TAURUS
Owned by the Lyman Allyn Museum, New London, Conn.

OLD DUTCH CHURCH, SCHENECTADY
Lent by the Otsego County Historical Society to the New York State Historical Association, Cooperstown, N. Y.

ALBANY FROM VAN RENSSELAER ISLAND
Privately owned

VIEW OF COHOES, NEW YORK
Owned by the Harry Shaw Newman Gallery

[13] This watercolor came originally from a private collection, where it was attributed to Thomas Birch (1779–1851), and is here credited to William G. Wall for the first time. It was subsequently acquired by the Brooklyn Museum, which concurs in the author's attribution.

BOOK REVIEWS AND NOTICES

American Engraved Powder Horns: A Study Based on the J. H. Grenville Gilbert Collection. By Stephen V. Grancsay. (New York: Metropolitan Museum of Art, 1945 [copyright 1946]. viii + 96 pages + XLVII plates (collotype and offset), front., 3 illus. and map in text. 4to. 500 copies printed, April, 1946. $10.00.)

The engraved powder horn is without doubt the most typical, the most interesting and the most historically valuable piece of frontier equipment that has come down to us. Each has its own personality and stimulates the imagination so that we can see its owner in many a skirmish with Indian or Red Coat, we can watch him swinging along over the blazed trails of the Appalachians and we can hear the crack of his Kentucky rifle as he brings down a deer or bear for his family larder.

Our ancestors generally made their own powder horns from the cattle on their farms and, unless they were able to hire a silversmith or other professional engraver, they ornamented them with their jacknives and according to their own fancy. They were apt to decorate their horns with their own names, dates, place names and rhymes. Since maps were scarce, they frequently added a map of the territory over which they were fighting, such as the water route from the Hudson through the Lake George and Lake Champlain route to Canada. Or they might include a drawing of the fort where they were stationed, or a sketch of their home town or a record of their military achievements such as we find on Valentine Prentice's 1777 horn at the Metropolitan Museum: "Leminster to the Hudson Stilwater Oct 77 Foot wound. Saw Tim Murfy plug Gen Frazer at near ¼ mile. Dec Vally Forge Sick. Mill [I'm ill?] damit. June 78 at Monmuth." The 1774 horn of one patriot evidently fell into the hands of a British soldier who added this inscription: "Ye dam rebel did make ye goode horn . . . 1778." Many a good horn is treasured by a descendant of the original owner or has drifted into one of our museums where it is highly prized as a symbol of our frontier history.

It is strange that this romantic relic of our pioneer past has waited so long for an adequate chronicler but here, at last, we have from the pen of the Curator of Arms and Armor of the Metropolitan Museum, a scholarly and fascinating study of the American engraved powder horn which will remain the outstanding authority on the subject for many years to come. This beautifully printed and sumptuously illustrated monograph is written around the J. H. Grenville Gilbert collection of thirty-eight engraved powder horns, with seven others added, given to the Metropolitan Museum by the late Mrs. Gilbert and surpassed in number only by the forty-eight horns in the Fort Ticonderoga Museum.

Mr. Grancsay begins his study with a most interesting and admirably documented essay on the general subject and follows it with a detailed description of the Gilbert collection which includes twenty New England horns, eleven from New York State, seven which were owned by Indians or by early settlers of North and South Carolina, Florida and Cuba and seven miscellaneous horns. A photograph of each of the horns is reproduced by collotype and the design of each is shown in a separate flat drawing.

The author then pays a merited tribute to Rufus A. Grider whose collection of over 500 drawings of powder horns is owned by The New-York Historical Society, with others of his drawings in various eastern collections. He then reprints the curious and interesting rhymes found on many of the old horns, such as these:

At first I was wore by a bull
And then by an ox in full pride
But know I am fild with powder full
And wore by a soldears side

See how we made the French dogs run
The fields we have gained
Their forts we have woon

The Red Coat that steals this horn
Will go to hell so sure as he is born

My horn and I have wandred far
For lobsters, redskins, der & bar
From Mass to here in Ohia
We kept ye powdr dry

There you have it! The whole story of our pioneering in four doggerel verses, from the bull's head to the Ohio frontier, with the French and Indian War and the Revolution in between. And the reference to lobsters in the last verse does not mean the succulent sea food of New England but the Red Coats or lobster-backs encountered by the old pioneer in his westward adventures.

Perhaps the most valuable feature of this fascinating volume is its check list of 1,152 engraved powder horns, each with its inscription, a brief description of its engraving and the name of the public or private collection owning it. Only decorated horns down to the middle of the 19th century are included and they are grouped under four headings: Horns with owners' names, Dated horns not listed elsewhere, Map horns (arranged geographically), and Miscellaneous horns. Four useful indexes record the professional engravers of powder horns, the ships and places appearing on them and the names of the present owners of the horns. From the latter index we learn that eight museums own ten or more engraved horns each, as follows: Fort Ticonderoga Museum 48, Metropolitan Museum 45, New-York Historical Society 19, New Hampshire Historical Society 18, Worcester Historical Society 16, Bennington Museum 15, Connecticut Historical Society 13, and Washington's Headquarters and Museum 10. Three notable private collections also belong in this group: C. Stanley Jacob 34, Mrs. Charles D. Cook 18, and Herman P.

Dean 13. The volume ends with a very complete bibliography of the subject. If you know of any engraved powder horns not included in this volume, the author would be glad to have a record of them. Letters should be adressed to: Stephen V. Grancsay, The Metropolitan Museum of Art, New York 28, N. Y.

New-York Historical Society R. W. G. Vail

Wm Beaumont's Formative Years: Two Early Notebooks 1811–1821. With Annotations and an Introductory Essay by Genevieve Miller, M.A. (New York: Henry Schuman, 1946. xv + 87 pages, illus., maps, index. $6.00.)

William Beaumont, by grasping an opportunity, became an outstanding character in early American medical history. The young doctor was born in Lebanon, Connecticut, in the year 1785, and later received a medical education by being apprenticed to a country practitioner at St. Albans, Vermont. In 1812 he joined the army at Plattsburg, as a surgeon's mate, and later saw active service on Lake Ontario during 1813. He then retired from the army to practice at Plattsburg, but rejoined in 1820; when he was sent to Fort Mackinac, on the Island of Michilimackinac, at the junction of Lake Michigan and Lake Huron. Here, two years later, the opportunity presented itself to Beaumont.

A young French-Canadian, a voyageur employed by the American Fur Company, by the name of Alexis St. Martin, was apparently mortally wounded in the abdomen by a charge from a shotgun. Hovering between life and death for months, he was finally brought back to health by Beaumont. However, the wound had left a communication between the stomach and the outside, through the abdominal wall. Recognizing the possibilities of obtaining knowledge concerning digestion, this "backwoods physiologist" began to experiment by observing the gastric activities, through this direct opening into the stomach. Discovering many new facts, he made them known to the world by publishing *Experiments and Observations on the Gastric Juice and the Physiology of Digestion*, of which Sir William Osler wrote: "To the medical bibliographer there are few more treasured Americana than the brown-backed, poorly printed octavo volume of 280 pages with the imprint 'Plattsburg, Printed by F. P. Allen, 1833.'"*

The volume under review, with its attractive format, contains some notes of William Beaumont's, taken from two notebooks now in the possession of the Washington University School of Medicine, St. Louis, Missouri. To these, Genevieve Miller has supplied an introductory essay

* Editor's Note: It is a matter of pride that this Society possesses a fine copy of this first printing of William Beaumont's great work.

and annotations, in explanation of the *notes*. The volume is illustrated with rather poor reproductions of contemporary prints, chosen to depict scenes that are mentioned.

The notes in Part I have been transcribed from Beaumont's medical notebook and, in Part II, from his general notebook. These cover a period extending roughly, with intermissions of silence now and then, from the last year of his residence with Dr. Chandler, at St. Albans, to the year 1821, soon after his arrival at Fort Mackinac. The medical notes include excerpts from medical authors, whose books had been studied, case histories of his patients, accounts of the wounded while he was in the army, and copies of prescriptions. What is of much greater interest to the general historian, is the general notebook. In this, after quoting literary excerpts from John Wolcott, Robert John Thornton's *The Philosophy of Medicine*, and John Armstrong's *The Art of Preserving Health*, Beaumont writes of his travels, in diaries covering short periods of time. He tells of the march of the army from Camp Saranac to Sacket's Harbor and of witnessing the battle of York (Toronto), returning to the Niagara River with the wounded, and of the horrors witnessed in the hospital. Later, he visited Niagara Falls, of which he gives his impressions. Here the journal ends for the time being, not to be continued until the year 1820, at his departure for Fort Mackinac. On this journey, by stagecoach, barge on the Erie Canal, and ship on the Lakes, he had, as companions for much of the trip, the Reverend Jedidiah Morse and his son, Richard C. Morse.

The journal is of interest, not only because it is that of William Beaumont, but also because it presents a picture of the time. This volume is to be recommended to the medical historian, as well as those whose interests have to do with the War of 1812 and the years following it.

New York University Medical College FENWICK BEEKMAN, M.D.

A Tower on the Heights: The Story of the First Presbyterian Church of Brooklyn. By RALPH FOSTER WELD. (New York: Columbia University Press, 1946. xvii + 169 pages, illus. $2.50.)

This book possesses a number of features of special merit. Outstanding among them is the fact that the author tells the story of one church against the background of the developing life of Protestantism. This method of approach to the subject is made particularly easy because of the fact that the First Presbyterian Church has entered very deeply into the developing trends of Protestantism. One can hardly realize until he has read this book just how great an influence this church, so familiar to all who pass by on Brooklyn Heights, has had in the development of a Protestant message adequately interpreted in terms of life today.

Because this church and its distinguished ministers, have been at the center of much of this struggle, it gives the author an opportunity to tell his story against the background of a very broad canvas. With the story of the First Presbyterian Church serving as a focal point in the picture which he presents, his account of the struggle between the "old school" and the "new school" in Presbyterianism is the story of the struggle for clear religious thinking in America. One can understand what it was all about as he reads Dr. Weld's description. This gives, as I have already indicated, a universal interest to this book and makes it a real contribution to general church history as well as an appropriate volume commemorating First Church.

Another distinctive quality lies in the fact that the author has chosen to present the history of this church in terms of the great personalities who have been its leaders. Its ministers appear not as a part of the story of the church, but rather, together with its prominent laymen, as the creators of the story of the church. It was possible to write the history of the First Presbyterian Church in terms such as these because of the distinguished line of ministers who have proclaimed the gospel from this outstanding pulpit. They loom large as the story of God working through them on Brooklyn Heights and from Brooklyn Heights throughout the religious life of the nation is presented.

Even a brief review of this book would be incomplete unless acknowledgment was made of the very fair and balanced attitude of the author. Possibly the fact that his denominational affiliations are other than Presbyterian has been partially responsible for this. He has not written a fulsome approval of the First Presbyterian Church. He has very frankly pointed out periods of weakness and periods of decline in its distinguished history. He has also been very fair in his consideration of the relationship between the First Presbyterian Church of Brooklyn Heights and the other churches of the Heights area. In presenting a picture of coöperation between these churches, of friendly relationships between the ministers, of a common interest in the cause of Christ, Dr. Weld has been entirely true to the real situation.

This spirit of coöperation and interdenominational good will, so clearly pointed out in this book and so definitely a part of the historical tradition of the First Presbyterian Church, continues today and contains every promise for the hope of Protestantism in this area and beyond. It is because of the very deep sense of appreciation for this spirit of coöperative good will on the part of the First Presbyterian Church and its distinguished minister, that your reviewer, pastor of another of the churches on Brooklyn Heights, is delighted to commend this book to you.

Plymouth Church of the Pilgrims L. Wendell Fifield

A Prince in Their Midst: The Adventurous Life of Achille Murat on the American Frontier. By A. J. Hanna, with drawings by John Rae. (Norman, Okla.: University of Oklahoma Press, 1946. xi + 275 pages, illus., biblio., index. $3.00.)

A Prince in Their Midst, by A. J. Hanna, is the story of Achille Murat, son of Joachim Murat and Caroline, youngest sister of Napoleon Bonaparte. It recounts especially his search in America for that freedom of opportunity which apparently was dormant in Europe.

Achille's father had been aide-de-camp to Napoleon; and upon the establishment of the Empire, he had been made a marshal with the title of prince. Later, when King of Naples, after the disastrous retreat of the French from Moscow in 1812, he sought the security of his kingdom by alternating his allegiance between Napoleon and Metternich of Austria. The result was his condemnation by court martial and his punishment by death upon the very day that Napoleon was landed at St. Helena. It was of Murat that Lord Byron said, he had sold himself "for a meanly royal name."

Murat left two sons and two daughters, both the latter of whom married Italian noblemen. The younger son Lucien, after spending his early years in exile with his mother, traveled to Spain in 1825, but there underwent arrest. When liberated, he visited his uncle Joseph Bonaparte in the United States, married a teacher, Miss Fraser, and later returned to France where he served in the legislatures and in various other official positions.

The older son Achille, the subject of Dr. Hanna's book, is described as having been a delicate child, affectionate though sometimes wayward, whose life at court under the direction of exacting tutors, lacked that spontaneity of expression such as is usually common to youth. As his once powerful family had suffered political misfortunes in Europe, he resolved to place the ocean between himself and the ties that bound him to the Old World. This determination had been stimulated at the Chateau Hainburg near Vienna by the friendly influence of another exile, the liberal French statesman and historian Thibaudeau and by the democracy of the Western Hemisphere through associations with Lafayette and letters from his refugee uncle. Accordingly, he repaired to Hamburg, from where he sailed early in 1823, having received official permission from Metternich.

Arriving in New York in May, he stopped at John Jacob Astor's City Hotel, proceeded to explore his environment, and became so pleased with his reception and the simplicity of New York life, that he soon applied for citizenship. Only his eagerness to know more of the United States led to his early departure from the city to live with his Uncle Joseph at "Point Breeze," Bordentown, New Jersey, on the Delaware

River. There he devoted himself to the study of English and United States history; and he cultivated the acquaintance of many distinguished Americans, including Joseph Hopkinson, writer of "Hail Columbia," Chief Justice Marshall, Daniel Webster of the House of Representatives, and Martin Van Buren of the Senate. He particularly admired James Monroe, because the Monroe Doctrine was designed to discourage European interference with the political affairs of the Western World.

In Washington, he enjoyed the friendship of many southerners; and this doubtless influenced him in the selection of a home in the newly acquired Territory of Florida, which was then opening up opportunities to settlers.

The experiences of Achille as explorer and settler: his trip from Washington through Virginia to Norfolk with "a very good slave"; thence to Fayetteville on the Cape Fear River, North Carolina, on to Columbia, South Carolina, and to Charleston, where he enjoyed the fine architecture and landscape gardening; his sailing south on the sloop *Rapid*, passing Savannah and numerous islands, the refuge of adventurers and freebooters; his arrival at St. Augustine, with its grim old wooden fort and its mixed Spanish and Anglo-American population—all make fascinating reading. Renting a small house in St. Augustine, he soon bought a plantation on the Matanzas River, which he named "Parthenope," coming thus into contact with pioneers such as James Ormond, whose name is identified with a well-known winter resort.

But Achille pressed on, entered into a land partnership with Col. James Gadsden for the purchase of a tract they named "Wascissa," and on part of it he built a home called "Lipona" for himself and his wife, Catherine Daingerfield Willis Gray, a young widow from Virginia and grandniece of George Washington.

Achille's duties as planter, lawyer, judge, politician, Mexican consul for Florida ports, postmaster, writer of historical and political essays, and participant generally in the economic and social life of Florida, were interrupted, however, by a fruitless effort to aid an insurrection in Spain in behalf of Spanish-American colonists and by an attempt to bring about a liberal government in France; but these only increased his devotion to American democracy with its friendliness and hospitality.

Efforts to expand his business affairs by the purchase of lands in Texas, and lavish entertainments in New Orleans, the "Babylon of the West," coupled with neglect of both crops and law practice, soon led to impoverishment; and his misfortunes continued until "Lipona" too was abandoned for a small home near the "Suwannee." It was here that Achille, frail in body, passed away in 1847, breathing a last devotion to his wife Kate. He was buried in Tallahassee, in the cemetery of St. John's Episcopal Church, after Masonic ceremonies.

Achille's widow carried on the estate and repaid all debts upon it, managing her plantation with skill and economy. Ultimately she bought

a tract of land near Tallahassee which she named "Bellevue," in memory of the hotel in Brussels in which she and Achille had once lived. Though she visited France several times and received recognition as a princess during the Second Empire, she remained an American and took an active part in patriotic organizations such as the Mount Vernon Ladies Association. Her loyalties she gave to the South during the Civil War, almost to an impoverishment that was relieved in 1866 only by a grant from Napoleon III. She died in August 1867, twenty years after the death of Achille.

With her qualities of fine character and charming personality, her death was mourned as a public calamity. She sought always to secure appropriate consideration of the memory of her husband, regarding whom she said, "for justice, honor, truth . . . and unbounded information, few were his equal."

In the preface to the book, the author announces its four-fold purpose: "to relate the story of a unique refugee to the United States, to record his response to American life, to extend the Bonaparte saga and to reconstruct a picture of the Southern frontier." This purpose is well achieved; and a catalogue of writings by Achille, together with an extensive bibliography by various authors, bears witness to the indefatigable historical labors of Dr. Hanna. It is a worthy successor to *Flight into Oblivion*, recounting the dramatic escape of the Confederate Cabinet at the close of the Civil War, by this gifted author.

The aspirations of the refugee Achille in the early part of the 19th century are being repeated today in the hearts and minds of countless refugees from Europe and Asia; and they are being strengthened amongst the two billion inhabitants of the earth in the difficult endeavor to build a better world.

New York City EDWARD C. ZABRISKIE

JENNY LIND COLLECTION REINSTALLED

MEMBERS and friends of our Fourth Vice-President, Mr. Leonidas Westervelt, will be happy to know that many of the choicer items from the large collection of memorabilia pertaining to Jenny Lind assembled by him during a period of many years have now been permanently and attractively installed in the west corridor of the third floor. The installation entailed the construction of two wall cases in which are now displayed many of the three-dimensional items—the Staffordshire plates, the candle holders, figurines, fans, glassware, commemorative medals, and the framed contracts with P. T. Barnum. The flat material, such as portrait engravings, daguerreotypes, song sheets, and pictorial material, has been tastefully arranged on the opposite wall.

ACTIVITIES OF THE SOCIETY

by Alexander J. Wall

THE fall season opened auspiciously on October 1st with an evening preview of the special exhibition of American Presentation Silver and an illustrated lecture by John Marshall Phillips entitled "Grateful America." This notable display, to remain on view until January 12th, is the first loan exhibition of its kind ever assembled in the United States. It was well received by the press, and Mr. Holloway, who with his staff arranged the show, contributed an article in two installments on presentation silver to the *American Collector* of October and November.

On October 4th and 5th your supervisor of education and public relations represented the Society at the semi-yearly meeting of the Early American Industries Association at Sturbridge, Massachusetts. The following day saw the opening of an exhibition commemorating the hundredth anniversary of the College of the City of New York. Prepared by Mr. Nutzhorn, acting curator of manuscripts, the exhibit traced the inception and growth of the College as the Free Academy.

Miss Barck was the Society's representative at the annual meeting on October 11th and 12th of the New York State Historical Association, when it convened at Elmira. She also attended meetings of the Society of American Archivists in Washington, D. C., on October 24th and 25th and on the following day presided as retiring president over the American Association for State and Local History, meeting with the Archivists.

Meanwhile, October 13th marked the opening of the Society's winter season of Sunday organ programs, which proved so popular last year, with Mr. Nutzhorn at the console. And at the October 15th meeting of our Board of Trustees, Mr. Irving S. Olds was appointed a member of the Library and Museum Committee.

The second large fall exhibition, The Historic Hudson in Prints, Paintings, and Photographs, was first opened to the public on October 16th. This well-documented exhibit features a selection of William G. Wall's watercolors of the Hudson and his *Hudson River Portfolio* of colored engravings (1820–1825). Many additional views by other artists make this a comprehensive pictorial record of both shores of the Hudson during the 19th century from historic Castle Garden to Hadley's Falls. Arranged by Miss Barck and Mr. Carlson, it may be seen until March 15th.

October 19th marked the inauguration of a series of three programs for high school history students. Included were an illustrated and demonstrational talk by your educational supervisor on "Life in Colonial America," a gallery tour, and a showing of the feature film, *The Howards of Virginia*, starring Cary Grant and Martha Scott. This film, the rental

of which was made possible through the generosity of Mr. Zabriskie, greatly enhanced the enthusiastic reception given the program by the students. It was repeated in its entirety for two other high school groups on November 9th and December 7th.

Mr. Shelley addressed the Antiques Club of New Jersey in East Orange on October 21st on "Pennsylvania German Folk Art," and on January 13th, at the invitation of his alma mater, the Pennsylvania State College, he will deliver the same lecture at State College, Pennsylvania, to inaugurate the Simmons Lectures in honor of the late Dr. Lucretia Van Tuyl Simmons of Richmondville, N. Y., for many years head of the German Department at the college.

On the morning of October 22nd Becky Reyher devoted her fifteen-minute program over WNYC to the Historical Society's silver exhibition and had as her guest Mr. Holloway, who spoke of the show's highlights.

On October 26th a total of 2,132 visitors to the Society were counted—the greatest attendance ever recorded in a single day. The occasion was the preview of the *33rd Annual Exhibition of the Allied Artists of America.* Refreshments were served from 3 to 7 P.M. Also, the first of a series of four School Art League lectures was held in the Auditorium during the morning of the same day, when Mr. Jacques Martial spoke on "Industrial Designing and the Future of Students in this Profession."

The following week, on November 2nd, the School Art League's second program was presented in the Auditorium. "There Is Magic in Hands" was the subject of the talk on arts and crafts of Colonial America by your educational supervisor, and a sound motion picture on 18th-century life in Williamsburg, Virginia, was shown. This program was repeated for a third School Art League group on November 16th.

Mr. DeWitt M. Lockman, member of the Society's Board of Trustees, gave an interesting lecture and demonstration on "The Horse in Art" for members and friends of both the Society and the Allied Artists on Sunday afternoon, November 3rd, and the Artists had as their guest on November 10th Mr. Frederic Whitaker, who demonstrated the painting of a watercolor for members and guests of both organizations.

November 13th saw the reinstallation of the Society's traveling exhibit, WHEN OLD NEW YORK WAS YOUNG, at Brooklyn Technical High School. This followed a previous showing at Theodore Roosevelt High School in the Bronx, where it had been on view since September 23rd. In connection with this exhibition—arranged expressly for high schools—the Society sponsored an essay contest at Roosevelt High, and prizes donated by Mr. Zabriskie were awarded by the Society to Helene Muller (first) and Rose Meyers (third). No second prize was awarded.

Mr. Carlson, curator of maps and prints, who had been elected Secretary of the Geography and Map Group of the New York Chapter of the Special Libraries Association, officiated at the group's first meeting

of the year on November 14th at the Men's Faculty Club of Columbia University and also a second meeting on December 9th in the offices of the General Drafting Company.

The Allied Artists' third and final program was held in the Auditorium on November 17th with Gordon Grant demonstrating how to plan a picture, and on November 24th ballots were counted for the George A. Zabriskie Prize, which went to Priscilla W. Roberts for her *Still Life*. The Auditorium was made available to the Society of American Historians on November 21st.

On Saturday, November 23rd, Mr. Shelley spoke at the fourth and last of the fall series of School Art League programs on "American Painting Gathers Momentum," tracing the advance of American portraiture, landscapes, and genre scenes from their origins through the 19th century. A gallery tour of the American painting galleries and the showing of a motion picture on modern techniques employed by school children in art completed the program. A business meeting of the Allied Artists was held that same afternoon, while the following day brought their exhibition on the Dexter Hall floor to a close.

Miss Barck presided as chairman of a joint meeting of the National and the Middle States Councils for the Social Studies held in Boston on November 30th to discuss the teaching of local history. Becky Reyher, on December 3rd, again devoted her WNYC program to the Society—this time its Christmas activities. Your supervisor of education and public relations was Miss Reyher's guest. That afternoon a meeting of the West Side League of Women Voters was held in the Society's Auditorium.

St. Nicholas Day, December 6th, which once brought joyful anticipation to the hearts of the children of New Amsterdam and their descendants, was celebrated this year at the Society with a collation of Dutch Christmas goodies, music by Noy Gorodinsky's Gypsy Quartet, and an illustrated lecture on "The Art of Being a New Yorker" by Marshall B. Davidson, Associate Curator of the American Wing at the Metropolitan Museum of Art. To Mr. Zabriskie, host of the occasion, the Society is greatly indebted.

On Wednesday evening, December 18th, Mr. Vail was guest speaker at the Grolier Club's annual ladies' night, delighting his audience with his talk on "Early American Rapscallions." Members of the staff attended several sessions of the American Historical Association's annual convention, December 27th, 28th, and 30th, at the Hotel Roosevelt, where Miss Barck participated in an informal discussion among members interested in business records.

Thus ended an eventful season, with 1947 already promising:

Tuesday, January 7th: A lecture on the Hudson River by Mrs. Gordon Wightman, president of the Hudson River Conservation Society.

Sunday, January 26: Meeting of the Steamship Historical Society of America.

Tuesday, February 4th: Preview of the special exhibition, News Artists to the American People: The Harry T. Peters Collection of Illustrations from American Weeklies, 1850–1900. Mr. Joseph Hopkins of the *Album of American History* staff will deliver the lecture.

Tuesday, March 4th: Lecture on the educational aspects of Williamsburg, Virginia, by Dr. Edward P. Alexander, director of education for Colonial Williamsburg, Inc., and the showing of the sound-color film, *Eighteenth-Century Life in Williamsburg, Virginia.*

Tuesday, April 1st: Preview of a special exhibition of American landscape painting, with an accompanying lecture.

RECENT ACCESSIONS

MANUSCRIPT receipt book of Captain Jonathan Rowland of the ship *Horatio*, dated New York City and Flushing, New York, 1808–1821. *Gift of Mrs. Calvin Tomkins Allison.*

Eleven costumes, mainly by New York City makers, ranging from 1890 to 1916. *Gift of an anonymous donor.*

Five notebooks and account books, 1863–1902, of Franz Sigel, and letters relating to his activities in New York and St. Louis and during the Civil War; 3 scrapbooks of clippings relating to the death, funeral, and statues of the General, all supplementing the large collection of Franz Sigel material already owned by the Society; and the New York Publishing Bureau's *Monthly*, 1892–1898 (6 vols.). *Gift of Mrs. Robert Power Joseph Barry, granddaughter of General Franz Sigel.*

Thirteen deeds and indentures relating to Beekman property; also genealogical notes and other papers on the Beekman and Van der Kemp families. *Gift of Dr. Fenwick Beekman.*

Mahogany and lignum-vitae four-post bed with tester, Chippendale style, American, 1740–1750, from the plantation "Hampton," Charleston County, S. C., home of Edward Rutledge, a signer of the Declaration of Independence. During the Revolution, General Francis Marion occupied the room in which bed stood. *Gift of Mrs. J. Insley Blair.*

Diary kept by the donor during the Klondike gold rush in 1898, together with photographs, maps, pamphlets, and clippings relating to Alaska and its gold rush. *Gift of Mr. Henry Chauncey Cryder.*

Collection of costumes and accessories belonging to Mrs. James Cushman (Vera Scott), late wife of the donor. *Gift of Mr. James S. Cushman.*

Terra cotta bust, said to be of Enos Thompson Throop (1784–1874), by an unidentified artist. *Gift of Miss Marie Andrée de la Montanye in memory of Mrs. William C. Story.*

Painted tray inlaid with mother-of-pearl and a deed, 1784, from Gerardus Stuyvesant to Nicholas William Stuyvesant for a house and land on Gerardus Stuyvesant's farm. *Gift of Mr. Stuyvesant Fish.*

Collection of 49 American and 18 Canadian posters of World War I. *Gift of Mr. Lewis Gawtry.*

Bronze plaque of George Washington by an unidentified artist; 2 papier maché snuffboxes; 2 boxes with campaign slogans and portraits of John Quincy Adams and Andrew Jackson respectively, and 188 American political cartoons, 1831–1874. *Gift of Mr. Henry O. Havemeyer.*

Five G.A.R. medals which belonged to Horatio Holden, uncle of the donor. *Gift of Mr. S. Chudleigh Hicks.*

Thirty photographs of New York City views in the 1870s and '80s; 5 of Hudson River and Long Island Sound side-paddle-wheel steamboats, 5 of transatlantic steamships, and one of the schooner *Montauk;* also 4 trade cards of steamship lines. *Gift of Mr. Bernard Hoffmann.*

Three maps of New York State, 15 photographs of actors and actresses by Falk and Sarony, and a collection of programs of New York and Brooklyn theaters and of performances elsewhere in the United States. *Gift of Miss Esther Karst.*

Collection of books, photographs, prints, phonograph records, and periodicals of historical and literary interest, including a number relating to medical history from the library of the donor's father, Dr. John Milton Mabbott; also 5 volumes of the business records of Ward and Company, 1874–1901. *Gift of Dr. Thomas O. Mabbott.*

Group of 113 detailed maps of Manhattan Island made and used by Miss Jennie F. and Mr. Clinton H. Macarthy, aunt and uncle of the donor, in connection with their researches for I. N. Phelps Stokes, *Iconography of Manhattan Island. Gift of Miss Muriel C. Macarthy.*

Oil painting: *Mary Magdalen Washing the Feet of Christ*, Italian School, retained by Thomas J. Bryan in 1867 when he presented his collection to the Society. *Gift of Mrs. William Ordway Partridge*, who inherited it from the Bryan family.

Three apple parers and a pair of handmade wooden scales. *Gift of Mr. Charles Larned Robinson.*

Oil portrait of Samuel Gompers by the donor. *Gift of Mr. Leopold Seyffert.*

Stereoscope used at the Grand Union Hotel, New York City, with two plaques advertising the establishment, photographs of paintings there, and photographs, circulars, bills, and other material relating to the hotel; flag used in the Lincoln-Johnson campaign of 1864; correspondence, 1919–1943, of Samuel T. Shaw as treasurer of the Salmagundi Artists' Fund, and letters to him from F. S. Church and other artists; circulars and announcements of the Salmagundi Club and 300 photographs of dinners given at that club by Mr. Shaw; art catalogues and art magazines; opera librettos; theater programs; circulars and announcements of the Amateur Fencers League of America and the New York Athletic Club. *Gift of the estate of Samuel T. Shaw through his son, Mr. James E. Shaw.*

Twenty-seven engravings of George and Martha Washington and of places and events in Washington's life, together with 447 engraved portraits of other notable men and women, 128 engravings and prints of battles and other events in American history, and a collection of views of American cities. *Gift of Dr. Philip Van Ingen.*

Oil portraits of Mrs. William H. Catlin (Margaret Livingston Stuyvesant), mother of Colonel J. Mayhew Wainwright, and Mrs. J. Mayhew Wainwright (Laura Buchanan of Baltimore), both by Marie Constantin; papers, books, and records of the Hon. J. Mayhew Wainwright (1864–1945), including letters to him; manuscript notes and speeches; political, genealogical, and biographical papers; 57 diplomas, commissions, and citations; invitations and programs of many organizations; 59 photographs of men of national and international reputation, many of them autographed; 60 yearbooks, pamphlets, and periodicals of Columbia University and of New York City and Westchester County Clubs, and 109 volumes of historical interest; also silk flag of the Assistant Secretary of War; 3 swords, a German rifle, 3 helmets, and breast armor used in World War I, and a collection of medals and political badges. *Gift of the estate of the Hon. J. Mayhew Wainwright through his daughter, Mrs. Philip K. Condict.*

Oil portraits of Garret Rapalje, son of George Janse Rapalje and Diana Middagh Rapalje, and of the children of Garret Rapalje and Helena De Nyse Rapalje, depicting Garret (b. 1757), George (b. 1759), Anne (b. 1762), and Jaques Rapalje (b. 1752), both painted by John Durand about 1770, together with a pastel portrait of Mr. Wilkins, drawn by an unidentified artist about 1810. *Gift of Mrs. Eliza J. Watson in memory of her husband, John Jay Watson.*

Fifteen photographs showing one exterior and 14 interior views of The Players' clubhouse made by Falk for the Actors' Fund Fair, May 1907. *Gift of Mr. Leonidas Westervelt.*

Manuscript account book, 1865–1878, of Jacob S. Wyckoff; daybook, 1837–1844, of William Wyckoff; typewritten transcripts of Wyckoff wills and deeds, New York and New Jersey; 2 Dutch Bibles containing Wyckoff family records, and 10 volumes of genealogical material relating to the Wyckoff family. *Gift of Mrs. William LeRoy Wyckoff.*

Oil painting depicting *The Hudson Near Hastings* by George H. McCord (1848–1909); 2 oil paintings: "*Hi Hee*" *Chinese Theatre, Pell Street, N. Y.* and *Tong Yin Yee Shung Gun, Chinese Laundry* by Stafford M. Northcote, together with a proof of his wood engraving of the latter painting: watercolor, *The Two Bridges*, by Gordon Grant, charcoal drawing, *Harbor Scene*, also by Gordon Grant; *A Prince in Their Midst, The Adventurous Life of Achille Murat*, by A. J. Hanna (1946), autographed by the author; in addition to periodicals and 4 other volumes on history and art. *Gift of Mr. George A. Zabriskie.*

THE NEW-YORK HISTORICAL SOCIETY, CENTRAL PARK WEST & 77TH STREET

FOUNDED 1804

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THE ART GALLERIES AND MUSEUM

Open free to the public daily except Mondays,
from 1 to 5 P.M.
Saturdays: 10 A.M. to 5 P.M.

The building is closed on New Year's Day, July 4th, Thanksgiving, and Christmas, and during the month of August.

EGYPTIAN COLLECTIONS

The Egyptian Collections of The New-York Historical Society are on exhibition in The Brooklyn Museum, weekdays, from 10 A.M. to 5 P.M.: Sundays and holidays, from 1 to 5 P.M.